seeming wonder is easily explained. The action of a church bell when raised is the same in the principle that increases its motion as the turning of a wheel, the former acquiring force from its own weight: a little additional strength used by the ringer multiplies on the already acquired force with which the bell swings, until it gradually gets up to a perpendicular position, and when pulled off its weight,—aided by the force of the pull of the ringer,—sends it round, while another pull of the rope brings it round again, *setting* each time the slide, pushed by the stay, allows it to set sufficiently over the perpendicular to cause it to remain firm in its station.

To render bell-ringing more amusing to the ringer, and more pleasant to the listener, *the art of ringing changes* was invented, and improved by some of the best practitioners, by which the changes on a peal of eight bells can be rung correctly, without ringing one change twice over; but as the number on eight or ten bells is too great to be rung at one time, they are divided into peals of two, three, four, or five thousand changes, which, on church bells, can be rung in the time a ringer's strength can empower him to keep a bell in swinging motion.

It is to be regretted that a prejudice against the art has too long existed in persons moving in superior spheres, through its having been chiefly cultivated by persons moving in the humbler positions of life. The upright attitude required to be maintained by the ringer, together with the action it gives to the arms, render it admirably adapted to the exercise of the whole body, and would be highly beneficial to stout persons having no athletic exercise by which to prevent too much corpulency, which in some brings on apoplexy; while three hours' ringing a week would not only prevent the evil by promoting circulation, but would also improve and confirm health.

Some few gentlemen of means and education, whose names I could mention, possessed of stronger minds than those enervated by prejudice, practised the art of change-ringing, and derived advantage as well as amusement from it. CAMPANALOGIA.

Notices of Books.

Lives of the Friends and Contemporaries of Lord Chancellor Clarendon; illustrative of Portraits in his Gallery. By Lady THERESA LEWIS. In three volumes, with Portraits. Murray, Albemarle-street, 1852.

WERE it not that we of the nineteenth century so lately stood *face* to *face* with a noted abbot of the fifteenth, in St. Stephen's Chapel, we would have said that, next to the living presence, or the works and the biography of those who have played their parts on the stage of life in olden times, our only other mode of arriving at some notion of them, such as might bring them before our mind's eye much as they must have appeared to the living eyes of their contemporaries, is by truthful portraiture. We are of opinion that the man who industriously collected a series of the portraits of the most remarkable men of his time, and handed them down to posterity, is worthy of renown in future ages for that good deed done to posterity, even alone, much more so when we consider that, in spite of inimical charges or insinuations, ever readiest to be believed by some, he was regarded, in his own time, by the majority at least of his contemporaries, as a great man and a good one. Into the merits of the great Lord Chancellor Clarendon as a man, or as a judge, however, we shall not here enter. We prefer limiting our remarks to the portraits and the painters forming the groundwork of these very interesting volumes, and although the great bulk of the matter consists of memoirs of the lives of only two of those whose portraits were preserved by Lord Clarendon, the notices of all the rest of those still remaining in the two divisions of the gallery being limited to little more than a list, we shall not even allude to the two principal subjects, except simply to name them as Lucius Viscount Falkland, and William Marquis of Hertford.

The gallery of Lord Clarendon, after various vicissitudes, was split into two parts, one of which alone, now and for a long series of years at the Grove-park, Herts, belongs to the descendants of the original proprietor, while the other is at Bothwell Castle in Scotland.

Most of the portraits of this celebrated gallery have been attributed to Vandyck, Sir Peter Lely, Wissing, and Sir Godfrey Kneller. As remarked by a historian—

"In this collection an extraordinary assemblage of portraits is to be found of different races, especially the portraits of the different members of almost all the conspicuous families on the King's side in the civil wars; among them the Stanleys, Cavendishes, Villierses, Hamiltons, &c. &c."

Lord Dartmouth, a contemporary of Lord Clarendon's, having in a MS. note to a book declared his belief that Lord Clarendon was open to bribery and corruption of the meanest kind, and subsequent writers having even argued that each portrait might be regarded, of course with exceptions, as a separate *bribe*, her ladyship, the author of the present volumes, after sufficiently discussing an insinuation in itself so mean and so unworthy of a charitable mind, goes on feelingly and justly to remark that—

"The love of art has in all times been honoured as the taste of a refined and cultivated mind. To that taste Lord Clarendon joined in a remarkable degree admiration and respect for distinguished men, and a peculiar tenderness for those to whom he gave his friendship. To the cultivation and enjoyment of those feelings he consecrated his gallery of portraits; and whatever judgment even-handed justice or party bias may pass on Lord Clarendon's policy and character, a single note, written in a style at once vague and hostile, cannot be allowed to cast the stain of corruption on the exercise of these feelings. It is but from time to time that tastes so worthy of imitation are combined with wealth and opportunity for their indulgence. Portraits of companions and friends gathered round the walls of those rooms where perhaps, when living, they have sat in friendly intercourse and serious debate, fill the mind with associations that read a lesson to the heart. A gallery thus formed, that includes many of the most distinguished men of the period, acquires in time a value in the country independent of the pleasure it may have afforded the individual who collected it; and it is to be hoped that in after ages the collection of a late distinguished minister, who is said to have delighted not only in collecting pictures as works of art, but also in surrounding himself with the portraits of the friends and colleagues with whom he had associated and laboured, may meet with the respect due to his taste, without incurring the reproach, two hundred years hence, of their being the price of advancement in his sovereign's favour."

For the sake of posterity itself, this is indeed to be earnestly hoped! Could we by some clairvoyant prevision look into the depths of the twenty-first century and see the sneer of contempt upon the lip of the critic, or the frown of hatred on the brow of the judge, while insinuating charges of bribery and corruption against a statesman of the nineteenth century on so paltry and so mean a ground, what would we think of the morality, not to say the charity, of such a generation itself, that could think so badly of human nature in general, and of their own ancestors in particular?

Lady Theresa, in the third volume of her very interesting, and, in fact, historical work, under head of "Descriptive Catalogue," speaks of the artists to whose labours most of the portraits in the Clarendon Gallery have been attributed. We need not say anything as to the well-known history of Vandyck himself, or even of the equally well-known difficulties in the way of a satisfactory identification of the actual handiwork of a man so imitated, but we may quote the following as a condensation of the chief peculiarities of his style:—

"There are many peculiarities in the composition of Vandyck's pictures which characterise his pencil, and which mark what in art may be termed his 'feeling' in composition, his arrangement of light and shadow, and the form of his designs. The frequent introduction of a small portion of landscape in the background—the mass of shadow produced by some object introduced on one side of the picture—the extraordinary delicacy of his half-tints, and even the peculiar blue hue which his pictures assume when faded—the pointed hand, the arm resting on the hip or on a ledge, so as to relieve the straight line of the standing figure by the introduction of a triangular form on the side, or the foot raised on a step to produce the same effect by the bended knee—the rich satin in his costumes—the precision of touch, without hardness, of elaborately worked lace—the often repeated roses, in the hand or on the table, with his female portraits—the favourite attitude of the hand clutching the skirt of the gown—the simplicity with which he imparted force and dignity to his portraits of men, of cold serenity to those of women, and of well-bred demureness to his children, are so many types by which the hand of Vandyck may be traced."

Lely, as the author truly remarks, has been even more successfully assailed and injured than Vandyck:—

"Any broadly painted daub, with large eyes, long curls, and loose insufficient drapery, is unhesitatingly offered for sale as a genuine 'Lely;' and between indifferent copies and downright forgeries, such a host of so-called beauties have been accepted as Sir Peter Lely's productions, as would have reflected little credit on the taste of the Court at which they could have been so considered, and have tended much to lower the estimation in which Sir P. Lely well deserves to be held by the merit of his genuine works. It would be well for his lasting reputation could he be more known by some of the portraits that remain from the Chancellor Clarendon's collection."

Of the paintings of Wissing and Kneller, there are many in the collection still remaining of the Clarendon Gallery:—

"There was enough remaining in their pictures of the style of Lely to show that they came after him: there was imitation but deterioration. The constrained posture of the figure—the somewhat affected position of the hands—the flattering draperies, and too incongruous mixture of rocks, fountains, and full dress to be found in some of Lely's portraits, are, by Wissing especially, repeated and exaggerated, and without the merits that could throw such defects into the shade. There is always a difficulty in so painting the costume actually worn at any given period as to avoid what may seem the tailor's or mantua-maker's precision in fixing a fashion, and yet to preserve that identity of dress which shall mark with historic truth the manner in which the subject of the portrait really appeared to his contemporaries. But that difficulty is not overcome, but simply avoided, when, in lieu of any costume that could be worn, appears a sort of accidental folding together of various pieces of coloured curtains without form, and often in Wissing's pictures, in order to screen figures without substance. Still, though the works of Wissing, Dahl, and Kneller mark the decay of art from the days of Van Somer, Cornelius Jansen, Vandyck, and Lely, they may be said to hold a midway place in the fall: the art of portrait-painting had to sink much lower ere it rose again. Time also has probably used its mellowing influence on their works; and we must thankfully acknowledge that their pencils have preserved to us the likenesses of some to whom history has assigned a dignified place, and preserved to many a family the resemblance of those whose beauty and worth have not so long passed away as for their memory to have ceased to be regarded with interest or with pride by their descendants."

Besides Vandyck, Lely, Kneller, Wissing, and Dahl, there are portraits still remaining amongst those at the Grove and at Bothwell Castle, known to be by Jansen, Stoup, Key, and Vanloo. The remains of the great gallery themselves by no means constitute a small collection. Amongst a multitude of other portraits, they contain more or less authentic likenesses of Buckingham, Raleigh, Leicester, Burleigh, Cecil, Bacon, Charles II. and family, Monk, Montrose, Selden, Camden, Laud, More, Chaucer, Thomas Lord Cromwell, Beaumont and Fletcher (Shakspeare is unfortunately missing, although searched for through all the attics and cellars at the Grove), Cowley, Queen Mary, Queen Anne, Clarendon himself, Rochester, King Charles I. Charles XI. of Sweden, Coventry (Lord Keeper) Hyde, Waller, King James II. &c. &c. There are various other pictures besides portraits, and also some prints, in the remaining collection.

It is to be hoped that Lady Theresa Lewis means to proceed with the series of memoirs of the principal characters in her great ancestor's gallery, which she has so ably begun, and which she has drawn partly from original notes and manuscripts heretofore unpublished.

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